

Hammond TIMES

VOL. 22 NO. 2

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EIGHTEEN HAMMOND ORGANS PLAYING TOGETHER • STORY ON PAGE 6

Personalities



FORREST ROGERS



MRS. S. R. CONGER



TOMMY WOODRIDGE



MISS LUCILE ZAHN AND
MRS. CURTIS ZAHN



MRS. GEORGE K. JOHNSON



MRS. JOHN CZIGLER



MRS. L. E. BURDITT



BERT HATHAWAY

FORREST ROGERS one day in San Diego, California, "happened" to take some instructions on the Hammond Organ. Not only did he enjoy the instrument completely, but he also realized he'd enjoy teaching it to others. In 1954 he opened his own studio, and by 1958 was a "natural" for a teaching post with the new Hammond Organ Studios in La Jolla. Today "Frosty" is well known as a successful teacher and is in popular demand at concerts, dances, service clubs and parties.

MRS. S. R. CONGER never passes up an opportunity to provide good organ music for friends and neighbors when she visits her brother, C. E. Dorson at Mt. Vernon, Ohio. She is shown here playing her brother's Hammond Organ. Mrs. Conger is the wife of The Reverend S. R. Conger, pastor at the University of Maryland.

TOMMY WOODRIDGE, Paducah, Kentucky, had the usual brief musical training at the age of ten. Then two years ago he bought a Hammond Organ. Since that day he has moved his organ many times, such has been the demand for his playing. He is employed by the Illinois Central Railroad.

MISS LUCILE ZAHN AND MRS. CURTIS ZAHN "It sounds good even when you just run your hands across it!" says Mrs. Curtis Zahn (right), enthusiastic Hammond Organ owner in Fort Worth, Texas. Miss Lucile Zahn (left), who lives with the Zahns, also plays the family Hammond, having taught herself without benefit of formal lessons.

MRS. GEORGE K. JOHNSON, Fond du Lac, Wisconsin, uses her Hammond Spinet Organ to entertain patients at St. Agnes Hospital. She's one of a group of Grey Ladies who provide a variety of volunteer services, and while patients are relaxing she furnishes music. She received her Hammond a year ago and enjoys playing for her family and friends, as well as for those persons confined to the hospital.

MRS. JOHN CZIGLER, Trenton, New Jersey, is a grandmother, a career woman, and a Hammond Organist. She relaxes at the keys after a day's work as a light machine operator.

MRS. L. E. BURDITT, Ness City, Kansas, provides wonderful organ entertainment for her entire family. She received her Hammond Organ as a gift from her husband almost a year and a half ago, and, though she'd only had piano experience previously, she sat right down and began to play.

BERT HATHAWAY, Canon City, Colorado, began playing the Hammond Organ about three and a half years ago and today gives freely of his music for church and community activities. He pauses at his Hammond long enough to pose with his newly awarded organ teaching certificate, one of four awarded so far in his state.

Capacity Audiences Almost An Everyday Rule For Billy Graham Organist



▲ Inspiring interpretations of gospel hymns are played on the Hammond Organ by Loren Whitney of Glendale, California, organist for the Billy Graham Crusade.



Capacity audiences are almost an everyday rule for Hammond organist Loren Whitney, of Glendale, California. He's organist for the Billy Graham Crusade, and his interpretations of gospel hymns have inspired countless evangelistic crusades, radio and television shows.

During a recent week in Indianapolis, Indiana, Whitney played before 20,000 persons who jammed that city's famous *Circle*, over 13,000 at each evening service in the Coliseum and before an estimated 30,000 who overflowed the State Fair grounds.

Playing to such vast audiences presented some challenging acoustical problems. However, sound technicians from Indianapolis' Wilking Music Company handled the situation with skill and effectiveness. With great care and patience they installed 40-watt tone cabinets in selected locations. The resulting amplification and blending of the organ tones which filled the huge areas was so impressive that compliments came from the Crusade staff and from Billy Graham himself, as well as from hundreds of people in the audience.

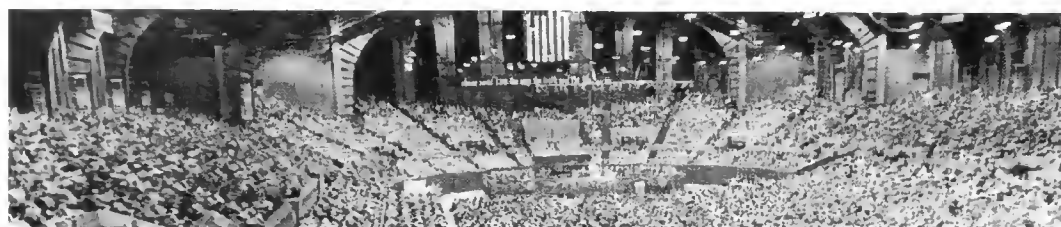


40-watt amplifiers effectively amplified Whitney's Hammond Organ music when he played at the Indianapolis, Indiana, Coliseum. His playing drew praise from the hundreds in the audience, members of the Crusade staff and from Billy Graham himself.



THE COVER

Each year the Hammond Organ Society of Altoona, Pennsylvania, presents an organ Extravaganza. The eighteen instruments shown in the cover photograph were played simultaneously at the Society's last Extravaganza Program.



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VOL. 22 NO. 2

Published by Hammond Organ Co., 4202 W. Diversey Ave., Chicago 39.
Subscription free on request. Request from your Hammond dealer.

Hammond Self-Contained Organ Provides Music For Sisters



The Hammond Self-Contained Organ accompanies Novitiate Singing during services.

A Hammond Self-Contained Organ has just been installed by the Dominican Sisters of the Congregation of St. Rose of Lima, in Oxford, Michigan. Ample evidence of the instrument's enthusiastic reception is shown by the fact that it has been promptly included in all their services.

The Motherhouse and Novitiate are part of a former private estate situated in an area of great natural beauty. Included on the grounds are cool woodlands, sparkling lakes and streams, and fertile farmlands. In this scenic area young ladies are trained for teaching, nursing, and the Sisterhood. Also from here radiate the Sisters' elementary and high schools, a college, a convalescent home and a retreat house for women.

The Dominican Sisters took permanent residence in Oxford in 1948, although they have been in the Archdiocese of Detroit since 1923. They purchased their Hammond Self-Contained Organ from Grinnells, in Pontiac, Michigan.



Holy Rosary Procession winding it's way in front of the entrance to Motherhouse.



WIHS + TV

The versatile Hammond Organ provides music for the Catholic Television Center in Boston, Massachusetts, whose programs reach over 300,000 viewers throughout New England.

It takes a lot of rehearsal time to put on a top flight TV performance. Extensive equipment and many technicians are required too.

This is why the Boston Archdiocese has established its own TV Center. It allows them the necessary room and facilities for programs, workshops, recording and filming activities. Programs are fed to regular stations or to networks. Special presentations and educational programs can be distributed on a "closed-circuit" basis to schools, hospitals, churches and other locations.

The studios were first inaugurated at a Pontifical Low Mass on January 1, 1955. They were an outgrowth of a very successful series of Lenten Mass telecasts. The best professional type equipment was obtained, and space for the Center found on the second floor of an old brown stone building on Boston's Granby Street.

The Center's basic equipment includes a Hammond church model C-3 organ, three black and white cameras, studio and desk microphones, banks of 8 foot fluorescent lights, and 500 and 2,000 watt flood lights. Also included are a variety of studio sets, complete camera and control equipment, switching, monitoring and audio equipment. Other facilities include two movie cameras, film editing equipment and tape recorders.

The telecasts include the celebration of the Mass each Sunday, as well as many other programs. They reach viewers across New England and include many shut-ins; arthritics, amputees, elderly people and the bed-ridden.

The Center is directed by Monsignor Walter L. Flaherty and is sponsored by His Eminence, Richard Cardinal Cushing.



The Center is located in this building on Granby Street. The studios, offices, and control room occupy the entire second floor.



Anthony Totaro and Dick Wegman, owners of the Hammond Organ Studios at Boston, receive a few "tips" on television transmission from Monsignor Flaherty, Director of the Catholic TV Center in Boston.



HIS EMINENCE, RICHARD CARDINAL CUSHING, is sponsor of the Center. He is an accomplished organist himself and enjoys playing the Center's new Hammond Organ.

HAMMOND ORGAN

Central Pennsylvania Hammond Organ Society

Imagine . . . eighteen Hammond Organs, all being played in the same place at the same time. It's a thrilling, powerful performance—especially when it is the fourth annual presentation of the Central Pennsylvania Hammond Organ Society.

A capacity audience of 2500 persons witnessed the Society's most recent *Extravaganza*, in Altoona, Pennsylvania's Shrine Auditorium. A total of thirty selections were presented by the group during the two and one half hour program. The program was given in co-operation with local Lions Clubs and downtown businesses assisted in

ticket sales. William L. Rhoads of the Swartz Piano Company was the director.

"Such performances are very well accepted in our community," say the enthusiastic Society members. They also feel that the necessary rehearsal sessions help immeasurably to strengthen their organization.

The Altoona group was first organized on April 15, 1951, with Bill Houraney as president. Since then they've met regularly on the second Thursday of each month, sharing the pleasant experience of mastering the Hammond Organ and making their wonderful music available to everyone.



Eighteen Hammond Organs play as one at the recent fourth annual Extravaganza of the Central Pennsylvania Hammond Organ Society.

Hammond Organ Society Organization Kit

Hammond Organ owners and their friends who desire to organize a Hammond Organ Society Chapter will find the Organization Kit helpful. The Kit may be obtained free of charge from your Hammond dealer.



SOCIETIES

- ... to share good fellowship through group enjoyment
- ... to aid in the acquisition of improved playing skills
- ... to encourage increased enjoyment of playing organ music



MUSCATINE, IOWA, HAMMOND ORGAN SOCIETY

Members of the Muscatine, Iowa, Hammond Organ Society pose around their favorite musical instrument. At times this group numbers as many as ninety persons strong. They hold monthly meetings and are generally very active. The Chord Music Company of nearby Davenport, Iowa, is their sponsor.



INTEREST RUNS HIGH IN WHITE PLAINS, N.Y.

The concert and initial announcement of the forming of a new Hammond Organ Society in Westchester County, New York, recently drew this overflow audience. The meeting was sponsored by the Hammond Organ Studios of White Plains, New York. Dick Liebert of Scarsdale, New York, is pictured at the Hammond Organ.



SOMMERSET, PENNSYLVANIA, CHAPTER IS ONE YEAR OLD

The Somerset, Pennsylvania Hammond Organ Society is now one year old. And membership is still growing. They have many husband and wife combinations in their chapter, plus a number of "family" groups. High-lights of the year have included their Charter Meeting Night and a Valentine's Day party and dance. Their youngest member—who plays the Hammond Spinet like a professional, furnished the entertainment for the recent celebration. This picture, taken on the Charter Night, shows the group officers. Left to right (front row) are Marian Bowman, Treasurer; Clyde Davis, President; and Galen A. Fiske, Secretary.



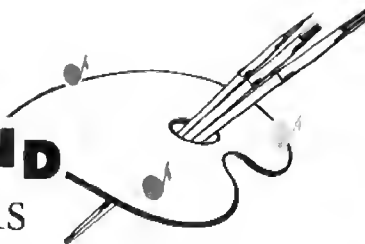
LIFE IS LIVELY ALONG THE BANKS OF THE WABASH

Along the banks of the Wabash, down Vincennes (Indiana) way, life is lively if you're a member of the Hammond Organ Society. The Wabash Valley Hammond Organ Society plays for parties, church services, and civic functions. At Christmas time, members also take turns playing at the Good Samaritan Hospital and give a special Hammond Organ program at the Hillcrest Hospital for tubercular patients. Their biggest project thus far has been the very successful co-sponsoring of a performance by Columbia recording organist, Hal Shutz, with the Hammond Organ Society of Robinson, Illinois and the Sebring Music company.



By Orville R. Foster

FUN AT THE HAMMOND CHANGING TONE BARS



The Hammond Organ is capable of producing ALL the tones of the aural spectrum, literally *thousands and thousands* of solo and ensemble colors of tone. Michaelangelo would never have become the great master of color in art, if he had merely a white-wash brush and two of the primary colors with which to work. He learned to mix warm and vibrant tones, soft pastels and all the intervening shades between, so that when one studies his work today, the student is immediately struck with the variety of colors he used. You, too, can be another Michaelangelo in the field of tonal color in your own home with your Hammond Organ. The trick is to learn **HOW** to use these marvelous tone bars.

Understanding Tone Bars Is Easy

Once in a while one hears a remark as to the difficulty of learning how to use the Hammond tone-bars well. This, of course, is a gross fallacy. The average person is intelligent, and given a chance, will find that he can master these tone-bars in a relatively short time. The prime requisite is to *know what the tone bars do*, and once you have learned that, it is simple to set up combinations pleasing to you. Not all combinations of tone are pleasing, just as not all combinations of colors are compatible. If you learn a few basic rules, the results will be astonishing. The first brown drawbar is a 16' flute—it sounds all the tones an octave lower than you are playing. The first white drawbar is an 8' flute, fundamental pitch, and sounds tones at their "natural pitch". Just remember, then, that going from left to right, all the other white drawbars are each an octave higher than the preceding one. If you use the first brown and all the whites, you have what I call in my books an "All-Flute" combination. You need not pull them all out to 8; you can stagger them in many ways:

80 8606 006
60 6604 004
20 2404 002
30 3303 003

The second brown drawbar (which I wrote about a few months ago) and the black drawbars are the ones I call the "bad boys of the family" . . . they *don't play the right notes!!* That's correct . . . they are the condiments, the seasonings for your musical salad. The second brown drawbar sounds a fifth higher than you are playing; if you strike middle C using the second brown tone bar only, it will sound the G on the second line of treble clef; in other words, a fifth *higher* than the middle C you are pressing. The first *black* tone bar is an octave higher than the second brown one; and the last black bar is another octave higher. The next-to-the-last black drawbar sounds a third of the scale, two octaves high. How can we mix these tones to produce beautiful effects? Just the same as an artist mixes the colors on a palette.

Diagrams Will Help

In the beginning, draw out little diagrams of the tones you want. Look in any of my **PLAY THE**

HAMMOND ORGAN series (Willis Music Co.) or the **FOSTER DO-IT-YOURSELF** books (Boston Music Co.) and you'll see these diagrams drawn out and explained. Later, you will want to use the *exact numbers* for a particular tone, but start by forming these easy-to-remember little diagrams. For example, 00 triangle (right angled) is a marvelous diapason tone. In numbers this might well be 00 7654 321 or any similar combination. The two zeros preceding the triangle are the two brown drawbars. These should hardly ever be used **BELOW** middle C. Now, vary your triangle diagram by drawing out the final white one to 6. This gives an entirely different tone and diagram, doesn't it?

Actually Changing Tone Bars

How do you change tone bars during the playing of a number? It is no problem at all to set them up at the beginning of a number. Incidentally, many thousands of my former and present students have learned the little secret of striking out the printed registration (try it first, though, you may like it) and starting all over, eventually setting up some combination of their own which better fits the mood of the number, or the particular acoustics of the room, etc. Never feel that you are bound by the printed registration; that is just one man's idea (whether it's mine or someone else's) of how *he* would like the number to sound. *Make your own* registrations set-ups, then they are *yours*, and you are not only playing a number, you are creating tones which *you* like.

With regard to setting up a registration, or changing one during a number, remember:

Always Use the Hand Affected

If the change is to be for the right hand part, then make the right hand do the changing. If the change is to be for left hand, make the left hand do the drawbar changing. In this way you can hold down the chord or note in either hand while the other hand makes the tonal change on the other manual, and you do not hear the change as it happens. **NEVER** hold a note or chord down on a manual during a change of tonal registration; always make a change when no tone is sounding on that manual, closing the volume pedal (Swell pedal) at the same time, and then gradually opening it again.

We hope these few suggestions will widen your scope of tone in your playing. For more detailed analysis, ask your Hammond dealer to give you a copy of **FUN AT THE HAMMOND** brochure, which contains reprints of many of my former articles dealing with registration, particularly those marked **MAKE YOUR REGISTRATIONS SPARKLE** and one called **CHANGING COLORS**. In this way the new tonal colors you learn will give you much more **FUN AT THE HAMMOND** in your home.

NEW HAMMOND ORGAN RECORDS



HAMMOND GONE CHA-CHA

Jackie Davis at the Console, plus Latin rhythm section in danceable new Cha-Cha stylings.
Capitol Records T-1338 High-Fidelity

Hearing this album, Cha-Cha fans will be glad to make way for a new piece of furniture—the Hammond Organ, that is, with Jackie Davis at the console. The Cha-Cha is a natural for his great, swing style, and in his choice of selections Jackie again shows imagination and good taste. A dynamic Latin rhythm section helps bring out all the color and excitement. The always intriguing musical ideas and precision of the performances make "Hammond Gone Cha-Cha" a rare treat for dancers and for everyone.

Ain't She Sweet?

A Woman In Love

Rain on the Roof

Heat Wave

In A Little Spanish Town

Then I'll Be Happy

Lady, Play Your Mandolin

I Got Plenty O' Nuttin'

The Glow-Worm

Perfidia

Love Is Just Around the Corner

Mañana



SEATED ONE DAY AT THE ORGAN

By Ethel Smith
Decca Records DL-B902 High-Fidelity

Ethel Smith needs no introduction to readers of the Hammond Times. In this album she plays a collection of light classics, some of which have never before been attempted on a Hammond Organ. Miss Smith creates sparkling, radiantly melodic interpretations of the masters: Bach, Brahms, Rimsky-Korsakov, Debussy, Dvorak, Addinsell and De Falla.

The Lost Chord

Jeau, Joy of Man's Desiring

Cradle Song

Masurka

Warsow Concerto

Flight of the Bumble Bee

Ritual Fire Dance

Claire De Lune

Liebestraum

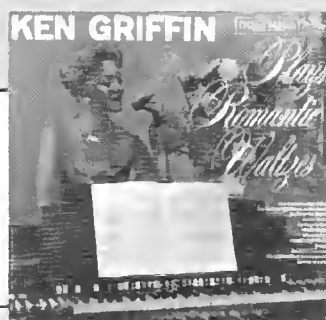
Largo

(From New World Symphony)

Brahms' Cradle Song

Fugue in G Minor

Molaguena



KEN GRIFFIN PLAYS ROMANTIC WALTZES

For Listening, Dancing, Skating
Columbia Records CL-1365 High-Fidelity

Our Heartbreaking Waltz

I've Written Your Name On My Heart

Waltz of the Roses

Cecile Waltz

My Best to You

Island Magic

Masquerade

I Remember When

Roses

We All Need Love

I'm Drifting Back to Dreamland

Melody of Love



COME RAIN OR COME SHINE

Two Organs and Rhythm featuring ROSA RIO with Kenneth Lane, 2nd Organ.
Vox Recording VX 26.010 High-Fidelity

Rosa Rio has won the respect and admiration of her fellow musicians as one of the top girl organists on the East Coast. She recently appeared at Town Hall, New York, in an organ concert and received a standing ovation. The NBC-TV "Today" show displayed her talent and charm to millions of viewers across the nation.

Come Rain or Come Shine (Arlen)

I Get the Blues When It Rains

(Stoddard-Klauber)

Oh, What a Beautiful Morning

(Hammerstein II-Rodgers)

Rain (Ford)

Red Sails in the Sunset

(Kennedy-Williams)

Sattly As in a Morning Sunrise

(Hammerstein II-Ramberg)

Wait Till the Sun Shines, Nellie

(Sterling-Van Tilzer)

Over the Rainbow (Harburg-Arlen)

September in the Rain (Warren-Dubin)

Stormy Weather (Koehler-Arlen)

The Moon is Blue (Boer-Rio)

On the Sunny Side of the Street

(Fields-McHugh)



CARAVAN

Mercury Records MG-20426 High Fidelity

When listening to this album, keep in mind that Eddie's only live musical assistants on this recording are: Tony Mottola—Guitar, Terry Snyder—Drums, Sandy Block—Bass, Art Kuter—Glockenspiel, Phil Kraus—Xylophone. With each new hearing, you'll find more interesting musical instrument and gimmicked sounds evolving and they all come from Eddie Layton's Hammond organ keyboard.

A Foggy Day

Lady of Spain

Mama Inez

On the Trail

The Trolley Song

Ja-Da

Swamp-Fire

Coffee Foot Blues

On the Mall

When the Red, Red Robin

Comes Bob, Bob Bobbin' Along

Blue Hawaii

**Porter
Heaps'
Music
Reviews**



All of the music reviewed by Mr. Porter Heaps can be purchased from your local music dealer or direct from the publishers. Please don't send orders to the Hammond Organ Company, as we don't stock any music.

THE LATIN AMERICAN BEAT

arr. by Mark Laub Harms, Inc. \$1.50

These are pieces, very neatly arranged, illustrating various south-of-the border rhythms, tango, cha cha, rumba, merengue, paso doble, etc. This collection is a real good deal, you should look into it.

THE CREATIVE ORGANIST, in 5 Books

by Hans Van Halwede
edited by Porter Heaps
Keyboard Publications Book 1 80c, Books 2, 3, 4, 5, \$1.75

THE MAGIC OF THE HAMMOND DRAWBARS

arr. by Dave Coleman Coleman-Hall Publications \$2.00

This is a new approach to a better understanding of the drawbars. Mr. Coleman takes one registration at a time and gives professional tips on how to keep manuals and pedals balanced, when and when not to use vibrato, how to mix strings and flutes, and how to duplicate various orchestral instruments such as the oboe and clarinet.

THE HAMMOND ORGAN OPERA HOUSE

arr. by Walter Rosemont Commercial Music Co. \$1.50

Shortened, very easy to play arrangements of twelve familiar numbers from famous operas.

CONCERT SERIES

arr. by Dave Coleman Coleman-Hall Publications 75c

Dark Eyes
Bumble Boogie
Dvorak's Humoreske

These numbers are called the Concert Series. They're very showy and professional sounding, yet can be tackled with enjoyment by amateur and professional alike. Completely fingered and phrased.

BEYOND THE SUNSET

by Blanche Brock
arr. by John Lane Robbins Music Corp. 60c

An easy, two-page, arrangement of this popular sacred song. Words of the poem are included in the score.

"GIGI" SELECTION FOR HAMMOND ORGAN

by Frederick Loewe Chappell & Co. \$1.50

Like the title says, this is a selection and is scored so that you can play it from beginning to end as one big number. Contains the hit numbers:

Gigi
The Night They Invented Champagne
I Remember It Well
Waltz At Maxims
Thank Heaven For Little Girls
Book 1 and Book 2

ONLY YESTERDAY

arr. by Mark Laub King Music Publishing \$1.50

These two folios contain the old-time songs scored in the simplest possible way on two staves with pedal cued in at the bottom of the bass score. Words and chord symbols included, and registrations for both Spinnet and Preser Models.

DANCING with the Hammond Organ

SWINGING ON A STAR at the Hammond Organ

WESTERN & COUNTRY MUSIC at the Hammond Organ

King Music Publishing Corporation \$1.50 each

These three volumes contain good, easy three-staff arrangements of old time songs familiar to everybody. Mark Laub does some interesting things in his arrangements. He has a great facility for keeping the music easy and still retaining a professional sound.

ORGAN SELECTIONS FROM "TAKE ME ALONG"

by Bob Merrill Valye Music Corp.
arr. by Ethel Smith Hansen Publications, Inc. \$1.50

Five of the best numbers from the popular Broadway musical. Arranged for Preset and Spinnet Models, with special Chord Organ arrangements at the back of the book.

AH! SWEET MYSTERY OF LIFE

arr. by Mark Laub Herbert (M. Whitmark & Sons) 75c

THINE ALONE

arr. by Mark Laub Herbert (M. Whitmark & Sons) 75c

PRACTICAL SERVICE MUSIC

by Kenneth W. Jewell R. D. Row Music Company \$2

Mostly these are preludes on familiar hymn tunes, very church sounding, and I'd say of medium difficulty. Good prelude material.

BOOGIE WOOGIE FOR THE ORGAN

by Davie Carr Glover Chas. H. Hansen Music Corp. \$1.25

Like the above collection, Mr. Glover has kept his left hand figures in a simple style so that the student will have little difficulty in mastering boogie-woogie. These are original numbers, and they are fine.

57 EASY FAVORITES FOR ORGAN

arr. by Chester Nordman Shattinger Publications, Inc. \$2.50

This is a big book, almost a hundred pages of music. Printed on two-staffs the contents include some old favorites and quite a few rather interesting originals by Chester Nordman and others. Teachers will want to examine this folio.

PRELUDES OFFERTORIES POSTLUDES Volume 4

by William Stickles Ethel Smith Music Corp. \$2.50

This collection of melodious church music is published two ways, one folio registered for the Preset Models and another registered for the Spinnet. So when you order, be sure to specify which book you want. Most of you are familiar with Mr. Stickles compositions because he has been with us for years. The pieces are all fairly easy and in the melodious vein.

SUITE FOR MUSICAL CLOCK

by Handel
edited by Richard Purvis Harold Flammer, Inc. \$1.25

Those of you who are familiar with Handel's musical clock music will welcome this little suite. There are no pedals and the manual work is in the contrapuntal style, of course. Of special interest are the registrations which Purvis has indicated. They are "Baroque" tones and are perfect for this sort of music. Teachers, keep this suite in mind when you have students who are trying to perfect a manual technique.

THREE MEDITATIVE MOMENTS

based on MORAVIAN HYMNS

by Robert Elmore Harold Flammer, Inc. \$1.25

Excellent service prelude music, a little different from what you usually find. Hammond registrations have been added by Charles R. Cronham.

FRED WARING FAVORITES

FOR THE HAMMOND ORGAN

arr. by Albert De Vita Shawnee Press, Inc. \$1.50

Twelve standard pop tunes arranged on three staves with words and chord symbols.

SIX CHORALE PRELUDES Set 1 and Set 2

by Healey William Concordia Publishing House \$1.50 each

Healey William is one of the finest, contemporary church composers. Don't expect real easy music, and don't look for sentimental melodious melodies. His music is of the highest class. This is the kind of music I play a great deal.

Addresses of Publishers Reviewed on this Page:

Chappell & Company, RKO Building, Rockefeller Center,

New York 20, New York

Coleman-Hall Publications, P.O. Box 4011,

North Hollywood, California

Commercial Music Company, 1619 Broadway,

New York 19, New York

Harold Flammer, Inc., 251 W. 19th Street,

New York 11, New York

Hansen Publications, Inc., 1842 West Avenue,

Miami Beach, Florida

Harms, Inc., 619 West 54th Street, New York 19, New York

Keyboard Publications, 908 Grove Street, Evanston, Illinois

King Music Publishing, 351 W. 52nd Street,

New York 19, New York

Robbins Music Corp., 799 Seventh Avenue,

New York 19, New York

Shattinger Publications, Inc., 1842 West Avenue,

Miami Beach 39, Florida

Ethel Smith Music Corp., 1842 West Avenue,

Miami Beach 39, Florida

Shawnee Press, Inc., Delaware Water Gap, Pennsylvania

M. Whitmark & Sons, 619 West 54th Street,

New York 19, New York

the Creative Organist

by HANS VON HOLWEDE / edited by Porter Heops



FOR BOTH CHILDREN
and ADULTS

This new "progressive" 5-Book course of instruction was written exclusively for the Hammond Organ. We at Hammond have examined it carefully and believe that it is an ideal instruction method for beginners, both children and adults. We have asked Mr. Heops to write a short explanation of the course for readers of THE HAMMOND TIMES.

Why a New Method?

Why a new method for teaching Hammond Organ, and also why one so complete as *the Creative Organist*? During my travels over the country I've heard teachers evaluate the different methods of instruction, and have listened to their objections and suggestions for improvement.

The objections seem to be three-fold. First, the teachers tell me, some methods start the student by forming habits of playing which are not musical and which later have to be changed. Second, there are other methods which get off to a good start, then stop abruptly without progressing further. Finally, many courses which are good, lack the advantage of a quick successful start for the beginner.

When I saw Mr. Von Holwede's manuscript of *the Creative Organist* I felt that here was the answer to these problems. Mr. Von Holwede is the originator of the chord system method of playing organ. For ten years he has been developing this system, and during this time has taught literally thousands of beginners, both children and adults, all people with no previous musical experience. He has written down this proven method for the benefit of teachers everywhere. One of the interesting aspects of his teaching success has been the fact that he does not stop with the thrilling accomplishment of the first few lessons, but progresses into reading music and the left hand counter melody.

A Unique System of Instruction

To see how unique his system is, examine the first book. This is the first lesson. In it the student will (1) learn chording with the left hand and foot using the inversions which result in musically satisfying voice leading; (2) learn to read a melody with the right hand; and (3) play four musical selections. All this with no previous keyboard training.

The main object of the first few lessons, and of the whole course for that matter, is to get the student to play music right now. Therefore, anything which does not contribute directly to this end is eliminated. Mr. Von Holwede has found out that, at the beginning, learning the names of notes and fingering is not only unnecessary but actually retards the student's growth. Knowing the name of the notes does not contribute to the player's ability to strike the right key, does it? This is not in accord with standard teaching methods at all, but it works. If the names of notes and fingering are stressed at the beginning, the student will take the easy way out and merely read fingering, not the actual notes as printed on the staff. In *the Creative Organist* the student starts right off with the ability to read the right hand melody notes, and it is here that Mr. Von Holwede comes up with the niftiest quickie method for learning to read that you've ever seen. Suffice to say that after the very first lesson, anybody can pick out a simple melody all by himself directly from the notes on the staff.

The entire 5-Book course is divided into two parts. Books 1, 2, and 3 comprise Part 1, "The Anchor Chord System." This system is based upon the Anchor Major Chord from which all other chords are derived. The First Lesson presents the Anchor Chord of C Major (G-C-E); the 7th chord in the key of C, and also the Inversion of the Sub-Dominant.

Difficult Keys Not Stressed

As you look through the books you'll discover that while the majority of pieces are in the simpler keys, the more difficult keys are represented. In the preface to Book 3, Mr. Von Holwede writes, "It is interesting to note that the same chord sequences and consequently the same muscular responses are identical in all keys. Most chord systems restrict themselves to the 'easy' keys, and the 'easiest' is assumed to be the key of C since it has no sharps or flats. Actually, the structure of the hand is more adapted to some of what are generally assumed to be the more difficult keys. Many organists who are equally at home in all keys consider the key of Gb to be the easiest!" Therefore *the Creative Organist* exposes the student to chords in all keys, although the seldom used keys are not stressed.

The music consists of familiar melodies everybody wants to play, interspersed with original compositions by Mr. Von Holwede. A great many of these originals are delightful pieces of music. You'll like "At Dawn" in Book 2, in which the melody is at the top note of the left hand chord, with percussion bell notes in the right hand. Or look at "Elathiero", a stunning orientale number also in Book 2. I don't know when I've heard a more beautiful number than the "Monte Bello Blues" in Book 3. Many numbers use percussion, and there are several which illustrate the whistling effect, pieces your students will love.

Bass Cleff Can Be Easy

We've all been saying for so many years that it is difficult to learn to read the bass cleff that many of us are beginning to believe it. Von Holwede preceeds from the known to the unknown. He starts, in Book 4, by simply writing the chords which the student already knows how to play, instructing him to notice and memorize the "picture" of the chord. From here it is an easy step to introduce new notes, an instantly recognizable different "picture", and to progress gradually into the left hand counter melody.

I've had several people tell me that his presentation of the left hand counter melody is the slickest ever devised. Examine for yourself Book 5 and find out what they mean. It is presented so clearly that the student is able to devise his own counter melodies in any piece of music whether it is written or not. This is the creative aspect of music making. It's what a good teaching method should do. A first class method should not be an entity unto itself, it should be a guide to the playing of all music.

A brochure about *the Creative Organist* and a folder "Tips For The Teacher" are yours for the asking. Address Keyboard Publications, 908 Grove Street, Evanston, Ill. Better yet, order copies of all five books. Order from your music dealer, or direct from the publishers. Book 1 costs 80¢, Books 2, 3, 4, and 5 \$1.75 each.

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